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Acting Styles of Caryl Churchill Performance

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Theatre

by

Mischa Hutchings
The University of St. Thomas
Bachelor of Arts in Fine Arts, 2002

May 2019
University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

Amy Herzberg, MFA
Thesis Director

Les Wade, PhD
Committee Member

Kate Frank, MFA
Committee Member

Abstract

This thesis contains materials pertaining to my thesis performance and one-person show. This thesis also includes my headshot, resume and link to my website.

Acknowledgements

I would like to express my deep gratitude for my fellow MFA graduate class. I am stronger because of you.

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Statement of Artistry

Artists exist to be in service of humanity. As an actor and theatre-maker, I seek to create honest and thriving characters that move the worlds in which they inhabit. In this way, a relatable humanity can be shared with the audience and artistic collaborators. The characters created and the worlds of imaginary existence are born from my fascination with humans, ability to construct intricate personae, and to live freely within these architectures of relationship with other actors and the audience.

I believe a careful observation that is born from a true love and empathy for each person on their journey yields a rare and singular reality. To share that singularity with an audience is to open a door to a new understanding about themselves and others. The audience will experience a primal connection with the play, no matter how abstract the subject matter, if the heart of the character is constructed in this way.

My one-person show *We Gather* demonstrates how, even in an abstract reality, a relatable world can connect the audience to an emotional state of understanding. The questions asked by *We Gather* are: “What does it mean to live as a social animal?”; “What do we owe each other?”; “Can we live separately in a way that is still human?”; “What happens when our old structure is replaced with a new one?”. These questions were addressed by using four abstract-futuristic realities. I created characters who were based in the reality of human existence, but not of this current world. By framing the action in an unrecognizable environment, the audience is freer to explore the answer to these questions.

In order to create a piece that resonates with an audience, here and now, there must be an intimate relationship between the artist and the creation. That intimacy is bred out of unflappable honesty and willingness to serve. The product of such an approach mirrors its making. The story-telling more easily and profoundly touches lives because it is a gift without artifice.

My portrayal of the character “Marlene” in the University of Arkansas’s production of *Top Girls* is a testament to this honest and open craftsmanship. *Top Girls*, by Caryl Churchill, was first performed in 1982¹. The play centers on Marlene as an early-thirties, business woman in London. How could this play possibly be relevant to a mostly undergraduate audience in 2018?

I started with an in-depth study of Marlene’s life, both through the play and through research of the time period. The framework of character construction was led by understanding her relationship to that world and the other characters of the play. Creating her life took more shape as I asked questions about her values and desires. More imagination work would round out her current circumstances and opinions about those circumstances. The final piece: allowing myself to be free and easeful in order for her to truly breathe.

In this way, a current audience was able to live with Marlene because she was of them--a piece of humanity. The audience of *We Gather* is abstracted from the reality of the world in the same way a current audience might be abstracted from 1982 London. In giving thoughtful and heart-felt craftsmanship to these characters, I helped the audience understand their own humanity.

¹ Churchill, Caryl. *Top Girls*. London: Methuen London Ltd., 1982. Print.

We Gather: Community and Humanity

The idea for *We Gather*, my one-person show, started as a conversation between myself and newly arrived MFA playwrights Brendan Beseth and Lauren Ferebee. We were making jokes about the severity of environmental issues and the lack of response, or seeming care, of the public. We continued these jokes after our first meeting and designated ourselves “the doomsday club”. It was not until my work in the performance of Marlene in *Top Girls* that the true generation of the show’s essential question arose: “What do we owe each other by existing in the same space at the same time?”. From this query, I constructed abstract, post-apocalyptic tales for the modern world.

The first vignette for the piece was *Tree People*. It stemmed from a writing exercise given by Michael Landman. The prompt of this exercise was to write a prose story from which the artist could then create a theatrical piece with an extended backstory. In the prose version of *Tree People*, I tried to create a story told by a narrator that had no use of complex, contemporary language. What would you call a particular feeling if no complex words for feelings existed? I found that, by taking away the complex language, the audience was allowed to understand the character’s feelings without any historical connotation attached. The idea that the two warring tribes are not from any particular “place” gives the audience a chance to have an opinion about the ideologies expressed by either tribe member without preconceived notions of the emotional weight of those ideologies. This allows the audience to explore ideas of scarcity and different ideologies of community with a more open heart.

I then explored multiple vignettes that were more focused on the nuance of intimate relationships, such as, mother and daughter, wife and husband, and close friends. While these pieces were worth exploring further, they did not fit the particular tension I wanted for *We Gather*. I wanted to investigate what binds or separates people who do not have the built-in trust and loyalty that comes with intimate relationships. How does scarcity or a sudden, drastic change in social construct effect our communal relationships?

The second vignette created was *Flotilla*. It started as an image: three people trapped on a floating island of discarded beer cans. From there I created the backstory of the how they got there, what was happening in the larger world, and what each person contributed to the tiny society. Three-character scenes are very interesting because of the nuanced power structure inherent in the relationships. Here the power structure is divided between the characters Fatty, Shrimpy, and Wheezy. Fatty has attained his power by sheer luck. Fatty happened to be at the right place at the right time in acquiring the fishing pole. Shrimpy has attained his power by special skill. Shrimpy has the skills to keep the flotilla afloat. Wheezy has the least power of the group. Wheezy's only power in this situation is the atrophy of his own body to the survival of the group. Wheezy is the most desperate to change the situation as his power is more immediately finite. The intention is to entice the audience to ponder the brutality of a status quo that does not serve all parties equally.

I then wanted to explore the choice to not participate in society. One of my personal worst fears is isolation. The exploration in *The Quiet Room* is of a woman who has everything she needs to meet her corporal survival needs, but has no social needs met. In fact, her corporal survival needs are at risk from social interaction. What or who might be beyond the locked door

is a threat. The audience watches the performer go through the mundane, undignified tasks of minimal corporal survival: a “bath” with a partial moist towelette, peeing in a bucket (omitted from the University performance for technical reasons), and eating soup out of a can. The latter task, I will add, was the most jarring for the audience to splendid effect. When the isolated woman can no longer stand being alone, she begins to perform her own one-person performance of a scene from the 2003 romantic comedy *Love, Actually*. By doing this, she has been discovered by another person. The scene ends with our isolated woman stuck in the choice of corporal survival and the leap of faith needed to trust another person.

The final piece was based on a real-life incident. The Dillard’s Black Friday Close-out Sale of 2004 was the first time I witnessed, up-close and personal, the thin veil of society being lifted. The idea of the character “Chief” was of a post-apocalyptic, tribal shaman. The idea was born out of an exercise in Les Wade’s Devised class. The exercise was to perform a ritual that included a dance and chant. The costume that I had originally chosen had a defective key element the day I was to present a final version for class. I relied on my improv and clown skills, gathered random costume pieces and out came the doyenne/matriarch that introduces the audience to the vignettes. The audience discovers that they are a community of people that has chosen to live together in an abandoned Dillard’s. They also share a bucket of tri-flavored popcorn as a makeshift communion. The culmination of this piece, to me, is the audience’s involvement in the tribal chant “Two dollars and ninety nine cents!”. After hearing these stories of communal strife, the audience is allowed to feel pleasure that is belonging with your fellow man. The desired outcome is that the audience feels a sense of belonging. They are given a history and a common purpose; to gather together despite initial differences.

Appendices

Copy of *Top Girls* Program

2018-2019 SEASON

CLYBOURNE PARK
BY BRUCE NORRIS | UNIVERSITY THEATER

SHE KILLS MONSTERS
BY QUI NGUYEN | UA BLACK BOX THEATER

TOP GIRLS
BY CARYL CHURCHILL | UNIVERSITY THEATER

MACBETH
BY WILLIAM SHAKESPEARE | UA BLACK BOX THEATER

TOPDOG/UNDERDOG
BY SUSAN-LORI PARKS | UA BLACK BOX THEATER

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MUSIC AND LYRICS BY STEPHEN SONDHEIM
BOOK BY HUGH WHEELER | UNIVERSITY THEATER

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BY CARYL CHURCHILL

 **DEPARTMENT OF THEATRE**
J. WILLIAM FULBRIGHT COLLEGE OF ARTS & SCIENCES

 
 

TICKETS: 479-575-4752 or theatre.uark.edu

Sit With Us At the Table

The dinner table in *Top Girls* features several very accomplished historical women that you shouldn't miss out on knowing! Left to right at the table, we have:

Dull Gret: A character from Pieter Brueghel's 16th century painting, Dulle Griet, and a character from Flemish mythology. In the painting, Gret, in her apron and armor, leads an army of women to hell.

Patient Griselda: Griselda's marriage features in the writings of Boccaccio, Petrarch, and Chaucer as an example of the obedient wife. Griselda's husband pretends to kill both of her children, then sends her away with nothing. Twelve years later, he calls her back to prepare his wedding to another woman, then reveals that her children are alive and takes her back. She obeys him in all of this.

Lady Nijo: In 1940, an archivist discovered the autobiographical memoir of a 12th century Japanese concubine and Buddhist nun, Lady Nijo. Taken by the emperor as a concubine at 14, she was cast out of the court at 26 and spent 20 years wandering the countryside of Japan as an itinerant Buddhist nun.

Isabella Bird: An English explorer from the 19th century who traveled all over the world, including Iran, Turkey, Morocco Korea, Japan, Siberia, China, and the U.S. In her time, she was known as the foremost expert on Asia in the world.

Pope Joan: Joan fell in love with a man and followed him to Athens, where she began dressing as a man and studying. She worked her way up the ranks of the Catholic church, becoming pope, a deception that worked until she gave birth to a child during a procession. The Romans stoned her to death.

Who's Who in the Production

Apparel by Lynn Nottage, Gina Gionfriddo's *Rapture Blister Burn*, *Uncle* by Lee Blessing (Arkansas New Play Fest), *4000 Miles* by Amy Herzog, and *Proof* by David Auburn, all at T2. Off-Broadway credits: Lameece Isaac's *Food and Fadwa* (New York Theatre Workshop); *Goldor & Mythyka: A Hero is Born* by Lynn Rosen (New Georges); Stanton Wood's *Polaris* (Urban Stages); and *In the Crossing* by Leila Buck (The Culture Project/The Public Theatre). Regional Credits include: Hkeele (Talk to me) by Leila Buck at Arena Stage; *The Storyteller* by Nathalie Handal (The Kennedy Center); *Detroit* by Lisa D'amour (Theatreworks); John Walch's *Transatlantic* (Alabama Shakespeare Festival's Southern Writers Project); Ismail Khalidi's *Football* (NYU-Abu Dhabi); *Circumference of A Squirrel* by John Walch at Zach Scott Theatre Center, Austin, TX. Shana has developed/directed new work at Manhattan Theatre Club, Playwrights Horizons, The Public Theatre, Soho Rep, NYTW et al. She has taught and directed for: the Lincoln Center Theatre's Education program, Juilliard, Dartmouth, Vassar, NMSU, NYU-Tisch, LSU/Swine Palace, and Playwrights Horizons Theatre School.

Chloe Haroldson (Patient Griselda/Win/Jeanine) is from Bixby, OK. She recently graduated from high school working towards a degree in Theater Performance. Her previous credits from the U of A are the Pastor's Wife, Elizabeth in *The Christians* and Estrella in *Life Is A Dream*. She was in every high school production and worked with community theater companies in productions like: *Young Frankenstein*, and *Lion, the Witch, and the Wardrobe*. Chloe has won awards for acting including an All-Star Cast member award at a One Act Play Festival and Outstanding Senior Award for acting and competing at national levels in high school. She plans to move to New York with ambitions of going to grad school to perfect the art, then would like to be on Broadway and working as an actor and performer.



Mischa Hutchings (Marlene) is from Houston, TX. She holds a BA from the University of St. Thomas. Her previous credits include Hannah Pitt in *Angels in America: Part Two*, Mary in *Detroit* at the Catastrophic Theatre, Stacey in *Spaghetti Code* at the Horse Head Theatre, Margaret in *Leading Ladies* at the Texas Repertory Theatre, Mary in *It's a Wonderful Life*, *A Radio Play* at the Unity Theatre, Catherine in *Notions of Right and Wrong* at Mildred's Umbrella, Katharine in *Henry V* and Catherine in *Proof* at the College of the Mainland, Agave in *The Bacchae* at Nova Arts Project, Sylvia in *Sylvia* and Sunny in *The Last Night of Ballyhoo* at The Strand Theater, Marie Rodell in *In the Garden of Live Flowers* at the Main Street Theater, Carol in *Oleanna* at the Fan Factory Theatre. Mischa has also done commercials for Orson Marketing and Pretty Good Pictures, and voice over work for Blueprint Films.

Shawn D. Irish (Lighting Designer) is the Head of Lighting Design for Theatre at the University of Arkansas. Previous design work at the University includes scenic design for *Lysistrata* and *She Stoops to Conquer*, scenery and projections for *The Motherf**ker with the Hat* and *Kin*, and lighting for *The Diary of Anne Frank*, *The Cherry Orchard*, and *Spring Awakening*. *Kin* is a 2016 USITT Design Expo Winner and was featured in the summer issue of Theatre Design and Technology (TD&T) magazine. Professionally he has recently



Copy of One Person Show Program

THE DEPARTMENT OF THEATRE PRESENTS

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12.4 & 12.6

STUDIO THEATRE
404 KIMPEL HALL
DOORS OPEN @ 7 PM
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Justin Mackey

THURS

Scott Russell

Mollie Armour

Mischa Hutchings

Jake Lewis

Halley Mayo

Austin Dean Ashford

Natosha Devon

8 Shows in 2 Nights

We Gather Script

We Gather

By Mischa Hutchings

INTRODUCTION

CHIEF comes in and inspects the crowd. She is chanting nonsense and banging a popcorn tin.

Chief: Welcome, friends, to our Feast Day Celebration.

This once abandoned department store has now become our home... and we family. Though the world outside is in chaos and ruin, we find comfort here together. Let us gather round to hear the Feast Day stories.

Chief: Hand me the the telling of the story stick. Hand me the basket of story stuff. Hand me the rack of story scenery. Where is the rack of story scenery?

He who has ears, listens.

He who has eyes, watches.

He who has a heart, opens.

The Chief moves a hanger over on the rack.

Chief: And now the Tale of the Tree People!

Chief exits.

SCENE I - TREE PEOPLE

TWO comes rushing onstage about to attack with a rock. ONE catches her arm. ONE and TWO are holding a rock each to try to hurt each other. They are locked in arms, fighting back and forth. Suddenly, ONE sees something in TWO that is familiar.

ONE: How do I live like you?

The fighting is still for a moment.

TWO: What?

ONE: How do I live like you?

They both stop.

THREE: Hurt him with your anger arm!

FOUR: They stole our hunt and grow things!

THREE: You took all the hunt and grow things! There was none left!

ONE and TWO look at each other. Trying to figure out a new thing.

ONE: Silence! How do I live like you?

TWO: You don't live like us. Why would you want to know?

ONE: I see in you fear eyes. I have fear eyes.

TWO: I have fear eyes because of you and your people. We were happy living in the trees, alone.

FOUR: Yeah! You take and you take and you take!

TWO: Be quiet!

THREE: Yeah? You take and you take and you take from the forest and leave nothing for us!
When we lived on the coast we gave to each other what we made.

ONE: *(To TWO)* Silence! *(to THREE)* We no longer live there. We live here. How do I live like you?

TWO: You can't live like us. The people of the coast are not strong. The people of the trees are strong because they know how to hunt, fish and grow things on their own.

FOUR shows how strong he is.

THREE shows how funny he thinks that is.

ONE: We also hunt, fish and grow things. We do it together. It's easier to do it that way.

TWO: I want you to go home. I want it to be like it was before.

ONE: We would rather, but this is where we can hunt, fish and grow things now.

TWO: You will never leave?

ONE: We will never leave. We are here now.

TWO: Many of the tree people are no more.

ONE: Many of the coast people are no more.

TWO: There is no going back to the before times.

ONE: There is no going back to the before times.

TWO: I see in you scared eyes.

ONE: I see scared eyes in you.

THREE: We can't live like them! It's wrong!

FOUR: We can't let them stay. They'll change the forest.

ONE and TWO: Be quiet!

TWO: If you live like us, you will not be coast people anymore.

ONE: If we all live together, you will not be tree people anymore either. You will learn how we live.

TWO thinks and hands the rock to ONE. ONE puts the rock on the ground.

Chief: And now the tale of Beer Can Island

SCENE II - FLOTILLA

ACTOR puts rack in front of blocks. She settles SR in the FLOTILLA.

FATTY is UR on the flotilla. He baits a hook and casts the line. Fatty is whistling a song..

FATTY looks out onto the ocean, lost in hunger.

Fatty: There is an ill-wind blows!

WHEEZY is in the center of the barge. He is in a constant state of puking. He is over the side, beer in hand.

Wheezy: Oh, oh, oh! (*pukes*) A whole ocean in front of this beer-can flotilla and it smells like we're in the middle of the factories. Have you caught a morsel? I'd kill for a solid piece of food.

Fatty: Not a bite since yesterday. Maybe we need some more bait, ay Wheezy? Can you drink a bit faster? We're starting to sag a little bit over here. Errrr, useless. Time to wake Shrimpy, I guess. Shrimpy!

SHRIMPY SL on the barge wakes up with a rage and scratches his belly. SHRIMPY clutches his head in pain. He reaches in the middle of the flotilla and pulls out a beer. He chugs it. Tosses it. Reaches for another beer and pops it open.

Shrimpy: Damn! What a morning! Whoo! Alright! Morning, Fatty! Wheezy. Where's the food, Fatty?

SHRIMPY stumbles over to FATTY.

Fatty: It's coming as soon as I get more bait. Stop groaning, Wheezy.

Shrimpy: I'm on it (*Shrimpy stumbles*) Just let me down a few more to patch this side here. *SHRIMPY pops open another beer and tosses it.*

Wheezy: I can't believe you drank like that before the wars started and are not dead. Getting stuck on a floating beer island? You are the luckiest alcoholic that ever existed. Oh, god. (*vomits*)

Fatty: It's almost time we gave the wee fishies some noms, Wheezy. Speaking of luck.

Shrimpy (*laughing and almost falling into the water*) Let me get a few more in me, Fatty. It's starting to smell real bad down there.

SHRIMPY pops open another beer and then drops it.

Wheezy: Guys, I've been thinking...maybe it's time we go back to shore. Maybe things have calmed now.

Shrimpy: Awwwww, buck up, champ. It'll be over soon and then you can go back to lounging around. We are at the will of the great ship Brewski. There is no steering a flotilla, Wheeze.

Wheezy: Well, what if I decide I'm done here? It has been too long on this floating mishap and I'm ready to move. I'm going to take my piece with me.

WHEEZEY starts taking cans from the perimeter to be free.

SHRIMPY pins Wheezy down

Shrimpy: Whoa, whoa, whoa. Hold on there, Wheezy we have a deal. Fatty fishes, I keep us afloat and you provide the snacks.

Fatty: And if you take a chunk out we'll sink. So, no.

Fatty: You don't get to change the agreement just because you feel like it.

Shrimpy: Most of that pile you are sitting on is the fruit of my labor.

Wheezy: Yeah? Well, what does Fatty do? Why do we owe him anything?

Fatty: I have a hook.

SHRIMPY runs to shove FATTY. FATTY easily pushes him off and SHRIMPY bounces to the other side.

Shrimpy (to Wheezy) and neither one of us can take him.

Fatty: It's only natural to want to find a way out when it's your turn to give your pound of flesh, as it were.

Shrimpy: Alright. Whooo! I'm ready. (beats his chest) I'm taking what's owed.

SHRIMPY and WHEEZY struggle until Wheezy yelps with pain. SHRIMPY comes up with a big toe between his teeth and spits out blood.

Shrimpy: That wasn't so bad, was it? Last of the toes, anywayway. That fish will taste really good, buddy. Here, have a beer.

SHRIMPY hands a beer to WHEEZY. WHEEZY accepts and drinks it. A little blood-loss woozles.

SHRIMPY hands toe to FATTY.

Shrimpy: Good luck, Fatty. Let's try for some tuna, huh?

FATTY takes the toe and hooks it. FATTY casts it out.

Fatty (singing): Prepare yourself for the feast! (whistles as he casts out)

Chief moves a hanger over on the rack.

Chief: And now the Tale of the Quiet Room.

ACTOR rolls rack off. ACTOR re-enters with rack with mirrors.

SCENE III - THE QUIET ROOM

WOMAN is asleep on bed. She is still as down starts to break from the long, skinny window that is unseen about 9 feet high, upstage. This is a small room with concrete walls and one door that locks from the inside, downstage left. The following action takes place calmly as daily routine.

WOMAN wakes up from a feverish dream and quickly reaches for a nearby flashlight and knife.

She checks her surroundings with the flashlight. The room is only as big as the perimeter of the stage.

She systematically turns on four lanterns located at each corner of the "room". Satisfied with the light she moves on.

She moves behind the bed. She takes a cloth from an unseen place and places it over the "bed". Then, we hear the sound of her peeing in a bucket. She takes the towel off the bed and puts it back on the bucket.

WOMAN takes blanket off and folds it neatly on the ground. She then takes each of the chairs and starts stacking them up so that she can look out the "window" She is careful not to be seen. She sees nothing of importance. She climbs down the chairs.

WOMAN goes to a table of her "stuff" upstage right. She get out one wet towelette and carefully tears it into a smaller piece. She wipes her armpits and her underparts. Throws it out in the bucket. Comes back and takes one tiny piece to wash her hands. Goes back to the bucket and discards it.

WOMAN goes to box downstage right. She opens it up to find that it was less full than she remembers. She pulls out a can of chicken soup. She goes to get the knife she used before. She turns upstage and uses the knife to open the soup can.

She takes the open can and looks at it painfully. She drinks it. At least as much as she can in the moment. She puts it down. One last gulp that she wills herself to do. NO MORE.

WOMAN takes a moment to straighten her hair. She takes a chair over to the rack UC that is covered by a cloth. She removes the cloth to reveal several mirrors attached by string to the top of the rack. She says good morning to all of them individually. She then does the following scene from Love Actually as the different characters:

Alan: Sarah, switch off your phone and tell me exactly how long you have been working here.

Laura: Umm..two years, seven months, three days and I suppose two hours.

Alan: And how long have you been in love with Carl, our enigmatic chief designer?

Laura: Two years, seven months, three days and I suppose an hour and thirty minutes.

Alan: I thought as much.

Laura: Do you think everyone knows?

Alan: Yes.

Laura: Do you think Carl knows?

Alan: Yes.

Laura: Oh that is bad. That is bad news.

Alan: I thought maybe the time had come to do something about it. Invite him out for a drink and then, after about 20 minutes casually drop that you would like to marry him and have lots of sex and babies.

Laura: You know that?

Alan: Yes, and so does Carl. Think about it for all our sakes. It's Christmas.

Laura: Certainly. Excellent. Yes. Thanks, boss.

Carl: Hi Sara.

Laura: Hi Carl.²

ACTOR makes out with mirror.

WOMAN freezes. (more knocking) Woman looks at the mirrors starts to the door with the knife as if to open the door and see. Possible relief from isolation?

Woman goes behind mirrors. Not answering.

ACTOR moves last hanger over.

FINAL SCENE - \$2.99 CLOSE-OUT SALE

Comes back on as CHIEF with rack dressed as Christmas.

CHIEF chants same as beginning with new zeal.

² *Love Actually*. Film. Directed by Richard Curtis. Universal City, CA: Universal Pictures, 2003

Chief: And now the tale of FEAST DAY!

Chief:

(chanting) Dillard's Black Friday Close-out sale everything two-ninety-nine.

Dillard's at Deerbrook Mall was closing for good.
Every item was to be two dollars and ninety nine cents.
The day was Black Friday

(CHANTS)

Two dollars and ninety nine cents
(audience responds)

Bathing Suits, Fur-lined coats, shoes with the red bottom.

Early morning. The doors fly open.
The people rush in.
Employees push racks with all the things on them in no order.
No order.

The people swarm to the racks. Voom!
More racks coming this way. Zoom!
More racks coming that way. Zoom!

Fearful desire descends over the crowd.
Packs started to form.
In only 30 minutes.
They wanted what was wanted.

(CHANTS)

Two dollars and ninety nine cents
(audience responds)

Small grandmother make space in front of the racks. Like this.

Large, tall men grab as much as they can through the space. Like this.

The runners take the tall men's bounty and run like devils far away
from the fray to the piles. Like this.

The piles guarded by the medium and watchful. Like this.

The queen was on top. She was boss and only took two of the best things. Like this.

Then everyone in the pack would take their share under her watchful eye. Like this.

Another rack would come out and it would start all over again in a fever pitch.

The refuse from the piles remains.
The scavengers burrow through the empty boxes and stray hangers to find lone left shoes and the
3-pack undershirts.

In an hour and forty-five minutes, the Dillard's at Deerbrook Mall was cleaned out.
The thin veil of society (poof!) gone!

We remember this day, not as a loss, but as a celebration.

We gather sometimes in strife and ugliness and bounty.
But we gather. We share. We survive together.

And we sing:
(*CHANTS*)
Two dollars and ninety nine cents
(*audience responds*)

BLACKOUT.

Website Link

www.mischahutchings.com

Headshot



Photo ©Claire McAdams

Resume



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Mischahutchings.com

H 5' 10"

REGIONAL

| | | |
|-------------------------------------|--------------|--------------------------------|
| It's a Wonderful Life: A Radio Play | Mary | TheatreSquared |
| As You Like It | Jaques | Northwest Arkansas Shakespeare |
| Detroit | Mary | Catastrophic Theatre Co. |
| Lidless | Alice | Horse Head Theatre Co. |
| Spaghetti Code | Stacey | Horse Head Theatre |
| Leading Ladies | Margaret | Texas Repertory Theatre |
| It's a Wonderful Life: A Radio Play | Mary | Unity Theatre |
| Speed the Plow | Karen | Queensbury Theatre |
| Sylvia | Sylvia | The Strand Theater |
| In the Garden of Live Flowers | Marie Rodell | Main Street Theater |
| The Last Night of Ballyhoo | Sunny | The Strand Theater |
| The Toys Take Over Christmas | Snow Fairy | Stages Repertory Theatre |

Company Member for 3 years with Main Street Theatre for Youth in over 15 productions

INSTITUTIONAL

| | | |
|--------------------------|----------------------|------------------------|
| Top Girls | Marlene | University of Arkansas |
| The Glass Menagerie | Amanda | University of Arkansas |
| Angels in America Part 2 | Hannah/Ethel/etc. | University of Arkansas |
| Angels in America Part 1 | Hannah/Henry/etc. | University of Arkansas |
| Macbeth | Lady MacDuff/Witch 1 | University of Arkansas |

TRAINING

MFA Acting Candidate - University of Arkansas (expt. graduation May 19)
Stage Combat: Certified Beginner Quarter-staff, Single Rapier, Unarmed
Michael Chekhov: Kate Frank, MICHA Chekhov (Leonard Petit, Ted Pugh)
Improv: Second City Chicago (Rachael Mason)
Clown: Jef Johnson

Works Cited

Churchill, Caryl. *Top Girls*. London: Methuen London Ltd., 1982. Print.

Love Actually. Film. Directed by Richard Curtis. Universal City, CA: Universal Pictures, 2003.

Permission for Program Use



J. William Fulbright College of Arts and Sciences
Department of Theatre

To: Graduate School and International Studies, University of Arkansas
From: Ashley Cohea, Business Manager for Department of Theatre
Date: April 05, 2019
Re: Use of Department of Theatre production programs, photos, and
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Ashley Cohea
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acohea@uark.edu

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Email Correspondence with Claire McAdams

4/10/2019

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Mischa Hutchings <[REDACTED]>

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3 messages

Mischa Hutchings <[REDACTED]>

Fri, Apr 5, 2019 at 10:13 AM

To: Claire McAdams <[REDACTED]>

Hello Claire,

I need your written (email) permission to use my headshot for for my thesis. May I use the headshot?

Many thanks,

Mischa

-

Mischa Hutchings

mischahutchings.com



MFA Acting Candidate

Recent projects:

[Sovereignty](#): a reading with TheatreSquared

[Macbeth](#) University of Arkansas Theatre

Claire McAdams <[REDACTED]>

Mon, Apr 8, 2019 at 2:38 AM

To: Mischa Hutchings <[REDACTED]>

Hi Mischa,

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Thanks

Claire

[Quoted text hidden]

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